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from the beginning to the end of its course; or, rather, that new material should not be injected into a class which has made some progress unless that new material has been trained in the same way. This would of itself make the method in its full operation impossible in many schools.

Objection to the Direct Method has been made on the score of its neglect of good English—the good English that is theoretically learned as a by-product of Latin study. To this Dr. Rouse replies that the good English of the class-room is something which every teacher glibly insists that he requires, and which few if any actually obtain. For the truth of this, let every man examine himself and decide accordingly! It is also contended by Dr. Rouse that different languages should be kept, so to speak, in different compartments in the mind, and not allowed to mix until well rooted and developed in their isolated cells. This is a matter for the psychologist to determine. It sounds plausible, to say the least.

In the criticism of the Direct Method for its refusal to make use of the facts of language already gained in English, it should also have been stated that the method in its ideal form contemplates an earlier study of French in the same way, so that a habit of mind would have been already established which would naturally determine the pupil's attitude towards a second foreign tongue.

Will the Direct Method ever prevail in America? It does not seem too much to hope that good schools, favorably situated, will adopt it here and there, and perhaps repeat in a measure the experience of the Perse School. It is preeminently a teacher's method, and, as someone pertinently observed to the writer, a good teacher can teach by any method. Some will probably make a fetish of it, and fail. But there is one great service to which it can be put in any school—that is, that every teacher shall make all possible use of concrete illustration, not merely that we shall substitute *surgo* for *rego* in beginning the third conjugation, or turn our Latin classes into mild dramatic entertainments; but that every possible device shall be used to help the pupil see the thought or the thing for which the Latin stands before he is allowed to choose the English word for its expression. Take, for instance, the *aditus laudis* of the Manilian Law, which *semper optimo cuique maxime patuit*. The trouble is with *maxime*. The pupil will render it 'especially' if left to his own devices. But if you go to the door, open it a trifle, say *ianua paulum patet*, then open it all the way and say *ianua maxime patet*, they will see and feel and say that 'has always stood wide open' is exactly what Cicero would have said had he spoken English. This is a simple example, but it will do. A class is always wide awake while this sort of thing is going on, which is another advantage. Furthermore, questions on the subject matter of a sentence, to be an-

swered in such words of the text as are applicable, can be used very early. No matter how easy these may be, the stupid or lazy pupil will be caught, and there will be a rubbing in of the language not to be obtained in any other way.

It has been impossible within the limits of this paper to more than hint at the characteristics of Dr. Rouse's teaching. The spectacle of a master of the teaching craft at work is always inspiring to others of the same profession, even if his way is not theirs. The writer can say for himself that while his work lies in one of the schools where the full introduction of the Direct Method does not now seem practicable, he expects to be at least spasmodically direct, and hopes to see his way clear to some systematic use of the new principles he has imbibed. At present he is somewhat in the position of a boy with his first razor, who knows that people do shave with such things, but he also knows that the unwary cut themselves therewith. Still, he did learn to shave, and so he is cautiously but hopefully experimenting with this new edged-tool of education.

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## REVIEWS

Greek and Roman Methods of Painting. By A. P. Laurie. Cambridge (England): At the University Press (1910). Pp. vi + 124. 75 cents.

This book, as its second title proceeds to explain, consists of "some comments on the statements by Pliny and Vitruvius about wall and panel painting". It is a technical discussion of the colors, media, etc., at the disposal of the ancient painter, and necessarily involves not a little controversy, especially with Berger (the latter's views are seen in his *Die Maltechnik des Alterthums*, 1904). The author adds to the resources of the scholar a wide acquaintance with the chemistry of his subject, and has made many experiments himself, though he contributes no new chemical analysis of specimens of ancient painting. He finds that for panel pictures the usual media were egg, glue or gum, especially the first; that when wax was used instead, thanks to the warm climate,—or by applied heat,—it was possible to paint directly with the brush dipped in melted wax; or else the wax surface was modelled with the cauterium. He comes to the defence of *buon fresco*, but admits that a variety of methods were employed in painting on walls, maintaining that a very important feature of the best work was the polishing of the marble plaster. In general he is convinced that Pliny and Vitruvius make statements which unbiassed examination proves to be both accurate and complete. Hence a large amount of space is given to the interpretation of the *loci classici* in these two writers. Translations of these pertinent passages are given, in addition to the

text of Mayhoff and Rose respectively. The translator has evidently given much thought to the task of rendering these extraordinarily difficult texts. Necessarily he has permitted himself much freedom. Occasionally the mere philologue will protest that imagination has had too free a rein, to the neglect of all traditional canons of exegesis. For example, on page 55 one reads: "Since we paint even those vehicles of danger <i.e. ships>, no one should be surprised if we also paint our funeral piles, and like to have gladiators conveyed in splendid carriages to death or at least to carnage". But the text (35.51) has *quoniam et pericula expingimus, ne quis miretur et rogos pingi, iuvatque pugnatorios ad mortem aut certe caedem speciose vehi*. And the "gladiators" in their "splendid carriages" are conjured up out of a text in which it is beyond question that Pliny is speaking of the crews of warships. The book contains two colored prints representing modern experiments in painting in melted wax. It will be of interest to all who concern themselves with technique of ancient painting.

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Six Roman Laws Translated with Introduction and Notes by E. G. Hardy. Oxford: Clarendon Press (1912). Pp. vii + 176.

The purpose of this book is to make a half-dozen Roman laws of the first importance for the historian accessible to younger students "reading for Literae Humaniores". It is assumed that such students will generally be deterred by lack of time, if for no other reason, from reading these very difficult texts in the original, unless they are provided with such help as Dr. Hardy furnishes in his translation, notes and introduction. The translation is made from the sixth edition of Bruns's *Fontes Iuris Romani Antiqui*, 1893, except that one law, the *Lex Municipii Tarentini*, not contained in that edition, is added from the seventh, which appeared in 1909, after the remainder of Hardy's work had passed through the press. The other texts selected for translation and annotation are the *Lex Acilia Repetundarum* of 122 B.C., the *Lex Agraria* of 111 B.C. (engraved on the back of the same tablet after the former law had been superseded), the *Lex Antonia de Termessibus Maioribus* (ca. 71 B.C.), the *Lex Rubria de Gallia Cisalpina* (probably 49 B.C.), and the *Lex Iulia Municipalis* (45). In the case of the *Lex Rubria*, Hardy does not hesitate to add the fragments found at Este<sup>1</sup> in 1880, accepting them as a part of the same law. Mommsen thought this view probable, but not certain.

The supplementa of Mommsen and others are translated as well as the actual texts, and in most

<sup>1</sup>The unwary reader will gain the impression from page 111 that ancient Ateste and modern Este are not the same place.

cases no attempt is made to distinguish the former from the latter. It would have been difficult to do so everywhere without producing an exaggerated scepticism on the part of the student, since the restoration of legal verbiage has a much firmer basis of certainty than he is apt to imagine. And in any case the book is meant to be used side by side with Bruns, as a companion to which it will prove of great service, not only to students, but also to maturer scholars whose work lies in the main in other fields.

Commendation of a work which bears such abundant traces of exact scholarship, combined with historical and legal acumen, is superfluous.

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### HISTORICAL PAGEANT AT UNION COLLEGE

The two hundred and fiftieth anniversary of the founding of Schenectady, New York, was celebrated on May 30-June 1 by an historical pageant on the Union College campus. For this occasion a Latin *carmen saeculare*<sup>1</sup> was composed in the Sapphic strophe to be sung to the familiar tune of *Integer Vitae*. The several stanzas aim to characterize the chief periods in the city's history: the plain "beside the Mohawk vale"; the Indian name of the town, 'the Place beyond the Pines'; the expulsion of the Indians by the doughty Dutch; the loyalty of the inhabitants during the Revolutionary War; Union College and her campus ("The brook that bounds thro' Old Union's grounds gleams bright as the Delphic water"); the transformation of the old Dutch town into the great 'Electric City'; and lastly, a prayer for her continued prosperity.

Te canemus, te, decus ambientis  
fluminis cursu rapido reductas  
collium valles, velut irrigantis  
arva beata;

qui locus pinus situs imminens  
terminos ultra celebratur omni  
Indianorum rutilae catervae,  
patria nostra.

Tum Scythae ritu miseros vagantis  
finibus pulsos, vacua pharetra,  
exigunt terris validi Batavi  
rura colentes.

Non tumultus, non fremitus tubarum,  
non manus mortem minitantis hostis  
libero civi quatiant avorum  
pectora pura.

Et canemus per medias Sibyllae  
Delphicae silvas trepidantis undas  
rivuli iuges, pariter sodales  
unanimosque.

<sup>1</sup>Written by Professor Kellogg. C. K.